

her work, such as *African Burial Ground II*, a city map, a portrait, a narrative of place and time, connecting her to her cultural identity and us to her. Her maps, a repeated symbol, are abstracted in *Ground Zero*, a work that stands for both a global catastrophe and her personal turmoil. She noted that “it relates to what was happening, also a personal reference in my own life, so it was a very expressive and emotional piece to work on. I found myself . . . in the middle of night, adding and removing layers, it was immersive experience.”

## LINDA GASS

Linda Gass's artwork, often a bird's-eye view of the landscape, asks us to care. And though it may be a direct translation of a map, her rendering is intriguing and inviting, so that we see beauty—even in a damaged land. Her *Confluence Series* quilts are made up of two parts. Two-thirds of the piece shows areas affected by human development. One-third, on the right, depicts a close-up of an extinct plant or fish affected by the lack of habitat, hammering home the impact that humans have on the natural landscape. The work *San Joaquin Merced Revival* is a stitched painting of a comeback, where Gass presents a hopeful and positive return to a water source damaged and now revived. Not without notice is the attraction to the imagery, grabbing us with color and line, textiles that are, in her words, “accessible,” while drawing us to identify with her sense of place in the landscape. Gass's advocacy for environmental issues shows in her work, notably in *Severely Burned: Impact of the Rim Fire on the Tuolumne River Watershed*. Here she depicts a human-caused, drought-induced mega-fire's damage to the land. In this piece, the light gray lines reveal the contours of a typographical map where the forest was reduced to ash, highlighting the extensively damaged watershed. The landscape is part of her identity: Gass hikes this landscape, lives in it, studies and researches it, and creates for it. She wants us all to look carefully, to see her work, imploring, “There is something that happens there.” She asks us to take note, to see the beauty as well as consider the harm.



OPPOSITE PAGE  
TOP: Valerie Goodwin, *African Burial Ground II* (detail)  
BOTTOM RIGHT: Valerie Goodwin, *African Burial Ground II*; 2009; opaque and sheer fabric, paint, thread; hand and machine sewing, painting, fusing; 32 x 44 in.  
BOTTOM LEFT: Valerie Goodwin in her studio

THIS PAGE  
LEFT: Linda Gass in her Palo Alto, California, studio

BELOW: Linda Gass, *San Joaquin Merced Revival*; 2012; silk crepe de chine hand painted using Remezol dyes, soy wax and water soluble resists, silk broadcloth backing and polyester batting; machine quilted with rayon and polyester embroidery thread; 30 x 45 in.